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"LET THE BRIGHT SERAPHIM."

Clara Novello
T. Harper

ORCHESTRAL SKETCHES.

CLARA ANASTASIA NOVELLO

Was born on the 10th of June, 1818. At the age of nine years, her parents placed her under the care of their friend, Mr. John Robinson, organist of the Catholic chapel, York, in order that she might derive, at one and the same time, the advantages of country air and diet, with those of judicious preparatory tuition, as well in singing as piano-forte playing. Miss Hill, of York, was her first singing teacher. Here, under regular discipline, Clara laid the foundation, both of her present excellence as a vocalist, and of her clear, fine health; for she was accustomed to pass whole days together at a farmer-friend's, on the moors, inhaling the bracing air of that region, and battenning upon the substantial Yorkshire fare of home-baked bread, home-made cheese, home milk, and home-fed poultry and bacon: and, by her own account, her rations were like a sparrow's meal at harvest-tide. This is the sort of training for a young singer. There are many in York who remember the small, clear, and "childish treble," of little Clara Novello, at the Catholic chapel in that city. Shortly before quitting York, she was witness to the all-but-total disaster, by fire, of the Cathedral.

In the year 1829, she returned home to London, and highly amused her parents, while she excited their fond anticipations, by her exhibitions of professional progress. Her *showy* pieces, at this early period, were, "The soldier tired;" the variations upon the Irish melody, "My lodging is on the cold ground;" and the air in the Beggar's Opera, "Cease your funning;" in which Madame Catalani and Mrs. Salmon used to entrap the applauding hands of the town.

In the same year, her father and mother, upon their return from a visit to the widow and sister of Mozart, at Salsburg, happening to take Paris in their way, found that a vacancy for a pupil in the singing school for church music, was to be filled up in the course of three or four days. Mr. Novello instantly made interest with M. Choron, the admirable and respected head-master of the establishment, in behalf of his daughter Clara, who was fortunately at that time on a visit in Boulogne. It was necessary that she should undergo a trial and examination previously to admission; whereupon her mother, who has not a character for supineness and inactivity among those that are acquainted with her, instantly left Paris, and in three days produced her daughter for the trial. She sang one or two pieces, (the "Agnus Dei" of Mozart's Mass, No. 1, and "The soldier tired"); when the business was concluded in her favour, against nineteen competitors. It was in this excellent academy that she acquired her present solid and firm sostenuto, from singing (without the instruments) the choral pieces of Palestrina, Leo, Handel, &c. At one of the public exhibitions of the pupils, Clara had the honour of singing before the late Royal Family, (the king, Charles X. being present) when the Prince Polignac was pleased to pay her some kind and encouraging compliments. She was placed upon a stool, that she might be conspicuous to the audience.

The cause of her quitting Paris arose from the ecclesiastical establishment being broken up, at the breaking out of the last revolution, in 1830. The governess of the female pupils, being alarmed for the safety of the young people,—particularly for Clara, who was a foreigner, and a favourite with her,

applied to a friend of the family to receive her little charge. She was in consequence hurried through the turbulent streets, meeting, in her progress, the wounded and dead who were being conveyed from the field of strife. The horrid novelty of the scene produced so strong an effect upon her nervous system, that upon her arrival at the destined asylum of her friends, she sank into a sleeping stupor, in which she remained thirty-six hours; and thus, in all probability, was providentially saved from an attack of brain fever.

Upon her return to her native country, she made her debut here in public at the benefit concert of Mrs. Sewell, at Windsor, where she sang in the duet "Forsake me not," from Spohr's 'Last Judgment,' and the little ballad "Chagrin d'amour." Shortly after this, she received an engagement for the whole series of twelve Ancient Concerts; and in the same season, the compliment of being engaged by the directors of the Philharmonic Concerts, where she sang the "Per pietà" of Mozart. She must ever look back with pride and satisfaction at this event in her life; seeing that, in the first place, she had not reached her fifteenth year; also that she should be invited to sing a solo, at the finest instrumental concert in the world; and lastly, that she was the youngest musician who had received that distinguished honour. In the same year, 1833, she made her first appearance at a provincial festival in Worcester; and in 1834, she formed one of the orchestra at the centenary celebration of Handel in Westminster Abbey. In the same year, the members of the Philharmonic Society again testified their approbation of her talent, by electing her (and not only without a dissentient voice, but with a friendly and animated applause) an Associate of their institution. She was at that time only sixteen years old.

Whatever good fortune may have attended Clara Novello, (and her career has been undeviatingly steady and prosperous,) she owes every thing to her own solid acquirements; to her father's honourable standing, and intercourse with his brother professors; and not least to her mother's calm sagacity, and prudent management. She owes nothing to back-stair influence with persons in authority, either in her own profession, or in the press: and yet few public performers have received a larger share of spontaneous kindness and encouragement from both, than she. The critics have perhaps not considered her youth, when writing upon her performances; but this in itself was a tacit compliment. Of the *quality* of her voice there are not, we should presume, two opinions; and certainly it is of the finest character. All judges, moreover, are unanimous as to the undeviating correctness of her intonation. Her style is purely correct, and rational. She takes no unwarrantable liberties with her author; and what graces she introduces, are never redundant or at variance with the character of her music. Her *sostenuto* is remarkable for firmness, equality, and extension. This valuable qualification in her singing is attributable to her early practice of the long suspensions that constantly occur in the choral music of Palestrina, and which formed part of her almost daily lesson while in Paris. The chief characteristic of her singing, is sweetness and equality, without effort: indeed, whether executing a Tyrolean ballad, or that exceedingly arduous scena, the 'Tu m'abandoni,' of Spohr, her manner is equally composed. This, to a certain extent, may account for the charge that has sometimes been urged, of her wanting animation. Although it is to be acknowledged, that there is some justice in the objection, yet we think that pure nature is always to be preferred to affectation and display. Besides, we have heard her say that she does not consider her organ to have as yet reached its full development of power, and that, therefore, she will not consent to force her voice. They who have heard her, in private, sing the 'Deh parlate' of Cimarosa, professedly in *imitation* of Mad. De Beriot, (both the tone and peculiar manner in that supreme vocalist being caught with felicitous correctness,) at the time they have acknowledged no deficiency of animation, had also

no misgivings in pronouncing what she will be a few years hence—health and prosperity attending their exertions. The case is, that Clara Novello, who appears so sedate and demure a person to a large and mixed audience, is, among her friends, remarkable for exuberance of animal spirits. Her courage is indomitable; difficulties and opposition only acting as stimulants to exertion. She has a generous nature, with a child-like fondness for the most simple pleasures. But the best features in her character are, that she does not appear to have a spark of envy, and is wholly devoid of affectation.

THOMAS HARPER.

HAVING voted Mr. Harper's *Trumpeter* defunct, we take upon ourselves the pleasing task of *sounding* his professional praise. Without any farther *parley*, then, we beg to say, that he first *drew breath* in the city of Worcester, A.D. 1786. At an early age he put up his *bits* and *crooks*, and, aided by his *shanks*,* trudded up to London.

He was placed under the late Mr. Eley, then master of the East India Volunteer band, who taught him the horn and trumpet; the progress he made on the latter instrument was surprising, and his excellent instructor used to say, "dat young Harper vouill blay de teivil mid de drumpet blayers, vuone of dese days."—The prognostication of the composer of the celebrated 'Duke of York's March,' has been verified to the letter. Harper remained with his band for nearly eighteen years, during which time he was frequently engaged at various theatres, and eventually installed, as *Tromba Primo*, at Drury Lane and the Lyceum theatres. In the train of these engagements, came that of the King's Theatre, also the Philharmonic, Ancient Concerts, country festivals, &c., in short, no performance of any magnitude is considered complete without Harper, who, with a feeling that does credit to his heart, speaks in the most grateful terms of the great kindness shown him by Sir George Smart.

The command and mastery which Harper has over his very difficult instrument, is truly astonishing; add to this his rich and mellow tone, and correct intonation, which places him above all competitors, particularly in the music of Handel. On one occasion, when the 'MESSIAH' was performed at the Hanover Square Rooms, we happened to sit next to an American amateur, who was quite enraptured when Harper ran down from the dominant (or 5th) to the key note, about the middle of the 'Hallelujah Chorus,' and he exclaimed at the end, "I would give a hundred dollars to hear those five notes at New York." This was many years prior to the 'Battle of Trumpets,' in America, between Mr. Norton and Signor Gambati. In 1815, Mr. Harper was elected a member of the Royal Society of Musicians; and he is now one of the court assistants for life. Mr. Harper has a son, whom he is bringing up to fill his place,—but, at a far, far distant period, we trust; he has been much occupied of late, in preparing a complete preceptor for the trumpet, and other brass instruments; he has also been appointed by the Commander in Chief to arrange a set of cavalry and other calls, for the use of the army. Some two or three seasons ago, Mr. Harper announced a benefit concert, when he received upwards of a dozen offers from young ladies, to sing 'Let the bright Seraphim' to his trumpet accompaniment; and at the first Exeter Hall Festival, *thirty-six* applications were sent in to the same effect. Happy Harper!—In conclusion, we have the pleasure to state, that Mr. Harper is highly respected among his brother professors, and that he is ever most attentive to his duties.—May he long live to enjoy his well-earned fame, and,—unbecoming levity apart,—may he rise to everlasting glory at the last trump.

* Small pieces belonging to the trumpet, to tune it.

A Chronological List of Departed Musicians :

COMPILED AND ARRANGED

BY JOHN PARRY, B.A.

It is hoped that the following list will prove both useful and interesting to the musical world at large. In arranging it, the compiler has consulted and collated the following publications. Dr. Burney's History of Music; The Musical Quarterly Magazine; Hogarth's Musical History; The Musical Biography; The Biographical Dictionary of Musicians; The Harmonicon; The Musical Library; Cross's Account of the York Festival, &c. Notwithstanding every possible care has been taken to render the dates correct, still the compiler is fully aware that several errors remain, owing, in a great measure, to the variance between the authorities already quoted.

Any of the readers of The Musical World who may be enabled to furnish dates to fill up the few blanks left, or any material corrections, will confer a favour by so doing; for it is the wish of the compiler to render it as complete as possible. Of course, the list might have been extended tenfold; but the object was to bring under the eye at once the births and deaths of those musical characters with whose names the public in general are mostly familiar. For very obvious reasons, the names of the many eminent musicians who still remain among us, have not been inserted; and we most sincerely hope, that many, many years of content and happiness will roll over their heads, ere any of them be gathered to their fathers.

	Born	Died	Age
ABEL, C. F.	Viola da gamba,	1724	1787 63
ALCOCK, DR.	Organist and Composer,	1715	1806 91
ALDRIDGE, DR. (REV.)	A learned Amateur,	1647	1710 63
ALBRECHTSBERGER, J. G.	Theorist,	1736	1809 73
ANFOSSI, P.	Operas,	1736	1795 59
ARNE, DR.	Operas and Songs,	1710	1778 68
ARNOLD, DR.	Operas and Sacred,	1740	1802 62
ATTERBURY, L.	Glees, &c.	1740	1800 60
AVISON, C.	Violinist and Composer,	1712	
AYRTON, DR.	Organist, Anthems, &c.	1734	1808 74
BACH, J. SEBASTIAN,	Organ fugues, Masses, &c.	1685	1750 65
BACH, C. P. E.	Organ, Harpsichord, Orchestra, &c.	1714	1788 74
BARTHELEMON, F. H.	Violinist,	1741	1808 67
BATTISHILL, J.	Anthems, Glees, &c.	1738	1801 63
BAUMGARTEN, C. F.	Violin, Organ, Theorist,	1754	1824 70
BARTLEMAN, J.	Bass Singer,	1771	1820 49
BATESON, T.	Madrigals, about	1560	
BATES, JOAH	An accomplished Amateur,	1740	1799 59
BATES, MRS.	Miss Harrop, eminent Singer,	1754	1811 57
BANTI, MADAME	Eminent Singer,	1759	1806 47
BEARD,	Singer,	1736	1791 55
BENNET, JOHN	Madrigals, about	1555	
BEETHOVEN, L.	Every thing!	1770	1827 57
BELLINI, V.	Operas,	1806	1835 29
BIRD, W.	Composer of "Non Nobis,"	1543	1633 80
BILLINGTON, MRS.	An eminent Singer,	1765	1817 52
BIANCHI, F.	Operas and Theory, about	1760	1816 56
BLOW, DR.	Sacred and Secular	1648	1708 60
BOCCHERINI, L.	Quintets, &c. Violin, about	1736	1805 69
BOIELDIEU, A.	Operas,	1770	1834 64
BOYCE, DR.	Anthems, &c.	1710	1779 69
BRENT, MISS	Afterwards Mrs. Pinto, the original Mandane,	1740	
BULL, DR.	Organ, Virginal, and Composer,	1563	1622 59
BURNEY, DR.	History of Music,	1726	1814 88
BUONONCINI, G. B.	Operas, &c. about	1680	1750 70
CALLCOTT, DR.	Glees,	1766	1821 55

		Born	Died	Age
CAREY, H.	. . . Songs and Farces,	1685	1743	58
CARTER, T.	. . . Songs, &c.	1768	1800	32
CHORON	. . . A learned Theorist,	1772	1834	62
CHILD, DR.	. . . Anthems, &c.	1606	1696	90
CIMAROSA, D.	. . . Operas, &c.	1751	1801	50
CLARI, C. M.	. . . Vocal Duets, &c. &c.	about 1670		
CLARK, DR. (Whitfield)	. . . Sacred and Glees,	1770	1836	66
CLEMENTI, M.	. . . Pianist and Composer,	1752	1832	80
CORELLI	. . . Violinist and Composer,	1653	1713	60
CORRI, D.	. . . Operas, &c.	1743	1824	81
COOKE, DR. B.	. . . Glees, &c.	about 1732	1793	61
CRAMER, W.	. . . An eminent Leader,	1730	1799	69
CROFT, DR.	. . . Anthems, &c.	1677	1727	50
CROSDILL	. . . Violoncellist,	1755	1825	70
CROCE, D.	. . . Madrigals,	about 1530		
DANBY, JOHN	. . . Glees,	about 1758		
DAVIES, CECILIA, (Ingl ^a)	. . . A celebrated Singer,	1757	1836	79
DAVY, JOHN	. . . Dramas and Songs,	1770	1824	54
DIBDIN, CHARLES	. . . Songs of the Sea, and Dramas,	1745	1814	69
DICKONS, MRS. (Miss Poole)	. . . Singer,	1778	1833	55
DURANTE, F.	. . . Duets, &c.	1693	1755	62
DUPUIS, DR.	. . . Organ and Theorist,	1733	1796	63
DUSSEK, J. L.	. . . Pianist and Composer,	1760	1812	52
ECCLES, JOHN	. . . Dramas and Glees,	1669		
ERARD, SEBASTIAN	. . . Inventor of the Double Ac-			
	tion Harp,	1752	1831	79
FARRANT, RICHARD	. . . Madrigals,	about 1530	1585	55
FARINELLI, SIGNOR	. . . Celebrated Singer,	1705	1782	77
FESTA, C.	. . . Madrigals,	about 1500		
FESTING, M. C.	. . . Violin, one of the Founders			
	of the Royal Society of			
	Musicians in 1738,	1700		
FISCHER, J. C.	. . . A celebrated Oboist,	1749	1800	51
FORD, THOMAS	. . . Madrigals,	about 1560		
FRANCO	. . . Inventor of different points			
	or notes, to indicate			
	their value in time, about	1020		
GABRIELI, JOHN	. . . Historian and Theorist	1550		
GABRIELLI, MADAME	. . . A celebrated Singer,	1730		
GEMINIANI	. . . Violinist,	1666	1762	96
GERBER	. . . Dictionary of Musicians,	1746		
GIBBONS, ORLANDO	. . . Madrigals, Anthems, &c.	1583	1625	48
GIARDINI	. . . Violinist,	1716	1796	80
GLUCK, C.	. . . Operas, &c.	1712	1787	75
GOW, NEIL	. . . Celebrated Scottish Fiddler,	1727	1807	80
GRAUN, C. H.	. . . Sacred, &c.	1701	1759	58
GREENE, DR. M.	. . . One of the Founders of the			
	R. S. of Musicians,	1697	1755	58
GREGORY, POPE	. . . Gregorian Chant, &c.	550	604	54
GRETRY, A.	. . . Operas, &c.	1741	1813	72
GUGLIELMI (P.)	. . . Operas, &c.	1727	1804	77
GUIDO D'AREZZO	. . . Inventor of musical notation,			
	solmisation, &c.	about 1000		
HANDEL, G. F.	. . . Every thing!	1684	1759	75
HAYDN, DR. J.	. . . Every thing!	1732	1808	76
HAGUE, DR.	. . . Organ, &c.	1769	1821	52

		Born	Died	Age
HARRINGTON, DR. W.	. Vocal Duets and Glees,	1727	1816	89
HARRISON, S.	. Tenor Singer,	1760	1812	52
HASSE, G. A.	. Operas, Songs, &c.	1705	1783	78
HAWKINS, SIR JOHN	. History of Music,	1719	1789	70
HAYES, DR. W.	. Organist, &c.	1707	1777	70
HAYES, DR. P.	. Organist, &c.	1739	1797	56
HEROLD, M.	. Operas,		1833	
HIMMEL, F. H.	. Operas, &c.	1765	1814	49
HOOK, JAMES	. 2000 Songs, & many Dramas,	1746	1827	81
JACKSON, W.	. Canzonets, Anthems, &c.	1730	1803	73
JACOB, B.	. Organist,	1778	1829	51
JARNOWICK	. Violinist,	1745	1804	59
INCLEDON, CHARLES	. Singer,	1765	1826	61
JOMELLI, N.	. Operas, Sacred, &c.	1714	1774	60
JORDAN, MRS.	. Actress, and Mother of Earls, Lords, and Ladies,	1765	1816	51
KENT, JAMES	. Anthems, &c.	1700	1776	76
KELLY, MICHAEL	. Singer and Composer,	1762	1826	64
KEISEWETTER	. Violinist,	1777	1827	50
KING, M. P.	. Operas, Glees, &c.	1765		
KIRCHER, A.	. Inventor of the Æolian Harp,	1601	1680	79
KOLLMANN, A. F.	. Theorist,	1756	1829	73
KOZELUCH, L.	. Pianoforte,	1753		
KNYVETT, C.	. Organist, and Glees,	1754	1822	68
KNAPTON, P.	. Pianoforte Composer,	1788	1833	45
KRAMER, C.	. Military Music,	1767	1834	67
KREUTZER	. Violinist and Composer,	1767		
LISSO, ORLANDO	. Madrigals,	1520	1593	73
LAWES, W.	. Sacred,	1582	1645	63
LAWES, H.	. Cantatas, &c.	1600	1662	62
LEO, LEONARDO	. Sacred, and Operas,	1694	1745	51
LEONI	. Singer,	about 1747		
LEVERIDGE, R.	. Cantatas, &c.	1668	1758	90
LINLEY, T.	. Operas, &c.	1730	1795	65
LINLEY, MISS	. Afterwards Mrs. Sheridan, Singer,	1750	1792	42
LINLEY, T. JUN.	. Vocal Composer,	1756	1778	22
LINLEY, WILLIAM	. An accomplished Amateur, Songs, Glees, &c.	1771	1835	64
LOCK, M.	. Composer of the Music in Macbeth,	1619	1667	48
LULLY, J. B.	. Operas, &c.	1634	1687	53
LUTHER, MARTIN	. Sacred, &c.	1483	1546	63
MARCELLO	. Sacred, &c.	1686	1739	53
MARA, MADAME	. A celebrated Singer,	1750	1832	82
MARENZIO, LUCA	. Madrigals,	about 1530		
MARTINI, G. S.	. Oboist,	1693	1740	47
MARTINI, PADRE	. Composer and Theorist,	1706	1784	78
MARTINI, G. S. E.	. First introduced Accompani- ment in two staves to Printed Songs, &c.	1741		
MARPURG, F. W.	. Organist, &c.	1718	1795	77
MATHEWS, CHARLES	. Comic Singer, and Actor,	1776	1835	57
MAYER, S.	. Operas,	1760		
MERSENNE, M.	. Theorist,	1538	1648	60
METASTASIO,	. Lyric Poet, Author of nume- rous Operas,	1698	1782	84

OF DEPARTED MUSICIANS.

XV

Age			Born	Died	Age
89	MEHUL, E. H.	. . . Operas	1763	1818	55
52	MEREDITH, MR.	. . . Bass Singer, . . . about	1740	1810	70
78	MILICO	. . . Singer and Composer, . . .	1730		
70	MILLER, DR.	. . . Sacred, & Harpischord Tutor,	1731	1807	76
70	MONTEVERDE, C.	. . . Founder of the Recitative, also of the present style of counterpoint. Ma- drigals, &c.	1560		
49	MOOREHEAD, JOHN	. . . Dramas, &c.		1804	
81	MORLEY, T.	. . . Madrigals,	1563	1604	41
73	MORNINGTON, EARL OF	. . . Glees, &c. Father to the Duke of Wellington	1729	1781	61
51	MOZART, I. C. W. T.	. . . Every thing!	1756	1792	36
59	NALDI, S.	. . . Celebrated Buffo Singer, about	1770	1820	50
1	NARES, DR.	. . . Organ, and Sacred, . . .	1740	1790	50
6	NAUMANN, J. G.	. . . Operas,	1741	1801	60
4	NICOLAI, D. T.	. . . Organ, &c.	1733	1801	68
0	NICOLAI, F.	. . . Songs, &c.	1733	1811	78
	NORRIS, C.	. . . Singer, &c.	1740	1790	50
	PACCHIEROTTI, G.	. . . Celebrated Singer, . . .	1750		
	PALESTRINA, G. P.	. . . Theorist, Sacred, &c. . .	1514	1595	81
	PAISSIELLO, G.	. . . Operas, &c.	1741	1816	75
	PARKE, JOHN	. . . Oboist,	1745	1829	84
	PARKE, MISS	. . . Singer and Pianist, . . .	1775	1822	47
	PAXTON, STEPHEN	. . . Glees,	1749		
	PARSONS, SIR W.	. . . Master of George Third's Household Band.	1757	1817	60
	PEPUCH, DR.	. . . Celebrated Theorist, . . .	1667	1752	85
	PEREZ, D.	. . . Operas, &c.	1711	1778	67
	PERGOLESI	. . . Operas and Sacred, . . .	1704	1737	33
	PHILIDOR, A.	. . . Operas,	1726	1795	69
	PICCINI, N.	. . . Operas,	1728	1801	73
	PISTOCCHI, F. A.	. . . Operas, &c.	1660	1720	60
	PINTO, G. F.	. . . A prodigy on the Violin,	1789	1808	19
	PLAYFORD, J.	. . . Psalms, Hymns, &c. . .	1613	1693	80
	PLEYEL, J.	. . . Symphonies, Quartets, Piano- forte, &c.	1757	1831	74
	PURCELL, H.	. . . Sacred, Dramatic, Cantatas, &c. one of the greatest Geniuses that ever lived,	1658	1695	37
	PURCELL, D.	. . . Dramas, Cantatas, &c. about	1660		
	QUANTZ, J. J.	. . . Flute, Invented the F nat key	1697	1773	76
	RAMEAU, J. P.	. . . Theorist, &c.	1683	1764	81
	RANDLES, MISS E.	. . . A precocious Welsh child, who played the pianoforte in public before she was two years of age, and at the court of George III before she was four. She became a most excellent performer, both on the harp and p.-f. at a very early age	1800	1829	29
	RAUZZINI, V.	. . . Singer and Composer . . .	1748	1810	62
	REICHARDT, J. F.	. . . Operas, &c.	1752		
	RICCI or RIZZIO, DAVID	. . . Queen Mary of Scotland's fa- vourite	1538	1566	28
	RIGEL, H. J.	. . . Sacred and Operas . . .	1741	1799	58
	RIGHINI, V.	. . . Operas, &c.	1758	1812	54
	ROSA, SALVATOR	. . . Painter and Musician . . .	1615	1673	58
	RODE, P.	. . . Violinist and Composer . .	1774	1830	56
	ROUSSEAU, J. J.	. . . An eminent Theorist . . .	1712	1778	66
	RUBINELLI, G.	. . . A celebrated singer . . .	1752		

		Born	Died	Age
RUSSELL, W.	. Organ and Sacred	1777	1813	36
SACCHINI, A. M. G.	. Violinist and Operas	1735	1786	51
SAVILLE, J.	. Author of the Waits Madri- gal . . . about 1630			
SALIERI, A.	. Operas, &c.	1750		
SALOMON, J. P.	. An eminent Violinist	1745	1824	79
SALINAS, F.	. Treatises, &c.	1513	1590	77
SALE, JOHN.	. Bass Singer, Glees, &c.	1758	1828	70
SARTI, G.	. Operas	1730	1802	72
SCARLATTI, A.	. Harpist, Cantatas, &c.	1650	1728	78
SCARLATTI, D.	. Harpsichord, Lessons, &c.	1683	1751	68
SCHROETER, C. G.	. Inventor of the Pianoforte	1699		
SCHROETER, J. S.	. Pianist and Composer	1750	1788	38
SHIELD, WILLIAM	. Operas, Songs, &c.	1749	1829	80
SMITH, J. S.	. Glees, &c.	1750		
SPAGNOLETTI, P.	. An eminent Violinist	1768	1834	66
SPOFFORTH, R.	. Glees, &c.	1770	1827	57
STANLEY, JOHN	. A celebrated blind Organist	1713	1786	73
STAMITZ, J.	. Symphonies, &c. . . about 1700			
STEFFANI, A.	. Operas, Duets, &c.	1650	1730	80
STEIBELT, D.	. Eminent Pianist & Composer	1755	1823	68
STEVENSON, SIR JOHN	. Sacred, Dramatic, Songs, &c.	1759	1833	74
STORACE, STEPHEN	. Operas	1763	1796	33
STORACE, SIGNORA.	. Singer and excellent Actress, Italian and English .	1765	1820	55
STRADELLA, A.	. Sacred and Operas	1650	1679	29
STRUNCK, N. A.	. Violinist, &c.	1640	1700	60
TALLIS, T.	. Madrigals, wrote a Motett in 40 distinct parts .	1520	1585	65
TARTINI, G.	. Violinist, Author of the De- vil's Solo .	1692	1770	78
TESI, SIGNORA	. An eminent Singer . . . about 1693			
TRAVERS, J.	. Organist, Duets, &c.	1706	1758	52
TROBE, LA, THE REV. C. J.	. Sacred, &c.	1758		
TYE, DR. C.	. Sacred, &c. . . about 1520			
VANHALL, J.	. Symphonies, &c.	1739	1813	74
VINCI, LEONARDO	. Operas, &c.	1690	1732	42
VIOTTI, G. B.	. Eminent Violinist & Comp ^r	1755	1824	69
VOGLER, ABBÉ	. A learned Musician, inventor of the Orchestron, on which he performed in the most masterly manner; he also put the first open pedal to a p.-f. to sustain the sound, &c.	1749		
WARD, JOHN	. Madrigals	1580		
WÆLRENT, U.	. Madrigals	1517	1585	68
WEBBE, SAMUEL	. Glees, &c.	1740	1817	77
WEBER, CARL VON.	. Operas, &c.	1786	1826	40
WELDON, JOHN	. Madrigals	1676	1736	60
WELKES, T.	. Madrigals . . . about 1568			
WESLEY, CHARLES	. Organist, &c.	1757		
WILBYE, J.	. Madrigals	1560		
WISE, MATTHEW	. Organist, &c.	1638	1687	49
WINTER, P.	. Operas, Sacred, &c.	1755	1825	70
WOELFL, J.	. Celebrated Pianist & Compr	1772	1811	39
WORGAN, DR.	. Vocal Composer, &c.	1733	1799	66
ZARLINO, G.	. Theorist, and the discoverer of the relation between the major & minorthirds	1500	1569	69
ZELTER, C. F.	. A distinguished Amateur.	1758	1832	74
ZINGARELLI, N.	. Operas, &c.	1752		